

CATALOGUE OF A MEMORIAL
EXHIBITION OF PAINTINGS
BY TOM THOMSON, AND OF
A COLLECTION OF JAPANESE
COLOUR PRINTS, LOANED
BY SIR EDMUND WALKER
FEBRUARY 13 TO 29 - - 1920

=====THE=====

ART GALLERY OF TORONTO

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INCORPORATED 1900

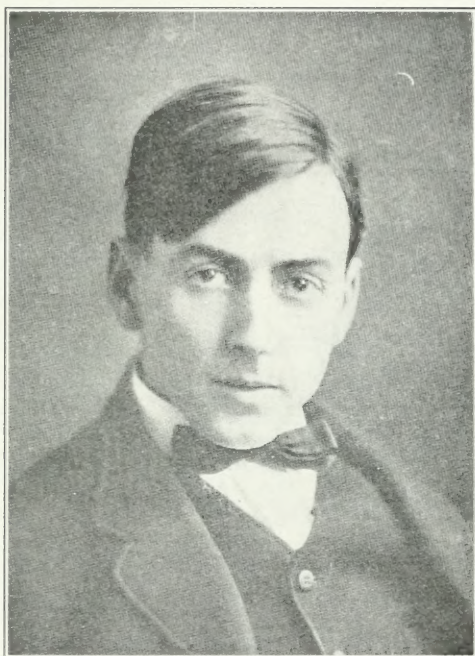
CATALOGUE
OF A
MEMORIAL EXHIBITION OF PAINTINGS
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JAPANESE COLOUR PRINTS

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FROM FEBRUARY 13th to FEBRUARY 29th
NINETEEN-TWENTY

THE ART GALLERY OF TORONTO
TORONTO

1920

*The Committee desire to express their thanks to
those who have most cordially loaned their
pictures and prints to the Gallery for
the purpose of this combined
Exhibition.*



TOM THOMSON, Painter of the North.

TOM THOMSON, the most unique personality Canadian Art has yet produced, was born near Toronto, in August, 1877—After boyhood spent on a farm near Owen Sound, and several experiments in choosing a career, he took up commercial art—His inherited tastes for fishing, camping and exploring led him into the wilds. Its lure grew ever stronger and determined him to devote his life to painting the beauties of that compelling, alluring, devouring North which took him to its bosom in July, 1917.

Untrained in the schools, ignorant of the theories and canons of Art, he has left behind him in his short and meteoric career pictures of such quality as to cause many to see in him the beginning of a Canadian School.

The object of many criticisms, too often arising from lack of observation of nature as it really is—he avoided controversy and discussion even with artists, content if he might but live with Nature and share her many moods. Alone by his camp fire, the moon a silvery green pathway on the waters, the stars peeping through the solemn pines he communed with the Spirit of the North, and straightway was freed from the shackles of the town, the petty meanesses which chafed him.

The North was not to him merely a place where he might find motifs, decorative or colourful. To him the North was a spirit which, entering into him possessed him and permeated all his work. Modest, sensitive, shy and independent, he was a creature of the Wild and has revealed to us its wonders—the passion of his life. His message was to express the moods and passions, the sombreness and the glorious colour of early Spring and Autumn in the North—not the North of the Summer tourist, who sees but a waste of barren rock, bristly pine and ragged spruce.

In all his work there is a poetic emotion along with the foreboding, tragic feeling of the North, something of that eternal conflict which Nature wages against man, the vulgar intruder. Even in his pictures richest in colour and riotous in the Joy of light and life it is ever present.

His palette embraces the whole gamut of colour, black and gray, or glorious and golden—His work is characterised not by its subject, not by the preponderance of any colour, nor by the method of handling—to him a matter of no concern,—but by its purity of colour, and above all by its truthfulness, compelling sincerity and emotion.

That his work should be purchased by the National Gallery and the Ontario Government or valued by anyone was to him a matter of amused surprise and wonder. He wrought better that he wot of. He lived his own life, did his work in his own way and died in the land of his dearest visions.

CATALOGUE OF PAINTINGS

By TOM THOMSON

1. Northern River.
2. The Jack Pine.
3. Autumn's Garland.
4. Spring Ice.
- 5 to 17. Sketches.

Loaned by The National Gallery of Canada.

18. October, Algonquin Park.
19. Chill November.
20. Decoration, Autumn.
21. Lake, Algonquin Park.
22. Birch and Rocks. Autumn. (Unfinished).
23. After the Sleet Storm.
24. Split Rock. Georgian Bay.
25. The Pointers.
26. Moonlight.
27. The Waterfall.
28. The Log Chute.
29. Pine Island. Georgian Bay.
30. A Lake, Early Spring.
31. Snow Pattern.
32. Decorative Panel.
33. Birch.
34. Red and Gold.
35. Pines, Georgian Bay.

- 36.** Birches, Springtime.
- 37.** Yellow and Gold.
- 38.** Decorative Panel.
- 39.** Fisherman.
- 40.** The Lake Shore.
- 41.** The West Wind.
- 42.** Hardwood Bush, September.
Loaned by Mrs. U. Ogden.
- 43.** Winter, Canoe Lake.
Loaned by Miss Marion Long.
- 44 to 47.** Decorative Panels.
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The small sketches are exhibited from the collections of Mr. Alec. Cumming, Dr. S. Cummings, Dr. James MacCullum, Mr. Vincent Massey, Sir Edmund Walker and Dr. A. F. Webster.

TO THE MEMORY OF
TOM THOMSON
ARTIST WOODSMAN
AND GUIDE
WHO WAS DROWNED IN CANOE LAKE
JULY 8TH 1917

HE LIVED HUMBLY BUT PASSIONATELY
WITH THE WILD. IT MADE HIM BROTHER
TO ALL UNTAMED THINGS OF NATURE.
IT DREW HIM APART AND REVEALED
ITSELF WONDERFULLY TO HIM.
IT SENT HIM OUT FROM THE WOODS
ONLY TO SHOW THESE REVELATIONS
THROUGH HIS ART. AND IT TOOK
HIM TO ITSELF AT LAST.

HIS FELLOW ARTISTS AND OTHER FRIENDS AND ADMIRERS
JOIN GLADLY IN THIS TRIBUTE TO
HIS CHARACTER AND GENIUS

HIS BODY IS BURIED AT
OWEN SOUND, ONTARIO NEAR
WHERE HE WAS BORN
AUGUST

1877

BRASS TABLET ON CAIRN

Erected September 27th, 1916, near Mowat Lodge, on
shore of Canoe Lake, Algonquin Park, Ont.

JAPANESE COLOUR PRINTS



南
景

清
長
畫

INTRODUCTION



THE rise of the Ukiyoé or Popular School of Japanese art was in the nature of a response to a widespread need. It was a direct outcome of the improved condition of the common people under the peaceful regime of the Tokugawa Shoguns. As the artizans and tradesmen prospered, life became freer and places of amusement multiplied. To satisfy the aesthetic craving of the people leading this gay life something other than the dignified and refined works of the classic painters was required."

"The inception of the Ukiyoé school dates back to the early years of the seventeenth century, when a painter named Iwasa Matahei, departing from the traditional subjects of the painters of the classic schools, made pictures of dancing girls and scenes of everyday life. The first prints were made about 1660 by Hishikawa Moronobu, and were in simple black outline. They were sometimes coloured by hand with a few touches of colour roughly laid on, probably by the publisher's assistants.

"In the early years of the seventeenth century a style of colouring known as tan-ye (from the predominant use of a red-lead pigment known as tan) came into vogue. A little later, prints were sold with more elaborate hand colouring. Lacquer was mixed with the pigments to give them brilliancy, and the prints were known as urushi-yé, or lacquer prints. In or about the year 1742 Okumura Masanobu began to make the first true colour-prints. For these he used only two colours, green and a soft red called beni, and the prints were known as beni-yé. For some years difficulties connected with the printing prevented the use of more than two colour-blocks, and not until 1764 was a method discovered which made it possible to use as many blocks as might be required. Suzuki Harunobu was the first artist to take advantage of the discovery. The prints designed by him during the next six years are among the finest works of the school. Under his guidance and that of Katsukawa Shunsho, the art of colour printing was brought to perfection. Then followed a

period when many prints of precious quality were produced. The culmination was reached during the seventeen hundred and eighties, when Torii Kiyonaga turned out his marvellous single sheets, diptychs, and triptychs.

"Many splendid prints were designed in the next decade. It was then that Eishi made his delightful triptychs, that Sharaku stirred the people of Yedo with his wonderful caricature portraits of popular actors, and that Utamaro gained wide fame by the products of his facile brush. It was, however, a period of decadence, and by the end of the century a considerable distance had been travelled upon the downward path.

"The prints made in the nineteenth century were, for the most part, coarse and gaudy, the chief exceptions being those designed by Hokusai and Hiroshige. These men, though classed as of the Ukiyoé school, in reality represent what may more properly be termed another 'movement' growing out of, but distinct from, the Ukiyoé art that reached its apogee under Kiyonaga."

—From *Japanese Colour Prints and Their Designers and Catalogue of the Buckingham Collection*, by Frederick William Goochin.

CATALOGUE OF JAPANESE COLOUR PRINTS

MASANOBU, OKUMURA (1685-1768)

He exercised the greatest influence on the development of the Ukiyoé school during the first half of the eighteenth century, and was the first to colour prints with **beni** (pink or red pigment). He invented two-colour printing and was the founder of the Okumura School.

- 1. Passers By Talking with Two Beauties.**
Black and White.
- 2. Two Girls Boating in an Enormous Sake Cup.**
Coloured by hand.
- 3. The Puppet Players.**
Coloured by hand with lacquer.
- 1. Two Boys.**
Two-colour print.

UNKNOWN ARTIST

- 5. An Actor.**
Black and white, with one colour applied by hand.
Middle of the Eighteenth century.

UNKNOWN ARTIST

- 6. A Daughter of Kikuya on Her Garden Bench.**
Hand coloured. Period of Masanobu.

TOSHINOBU, OKUMURA Born about 1709, active until about 1743).

Son of Okumura Masanobu, and considered the best of his pupils. His period of production covered the years of the lacquer prints, and his output was of high quality.

- 7. The Actor Anagawa Chiyosaburo, in Female Part.**
Hand coloured.

KIYOMASU, TORII (Born about 1679, died 1764).

The second head of the Torii school. He was greatly influenced by the work of his father, Kiyonobu, the founder of the school. His subjects were chiefly women and actors, drawn with a vigorous line, and evidencing qualities of distinction.

8. The Actor Ichikawa Masugoro.

Hand coloured.

9. A Beauty.

Lacquer print. Hand coloured.

SHIGENOBU, HIROSE

A pupil of Shigenaga. The date of his birth is obscure.
(Shigenaga 1697-1756).

10. A Beauty of Yedo.

Hand coloured.

KIYOMITSU, TORII (1735-1785).

An artist of distinction who succeeded his father, Kiyomasu, as head of the Torii line of artists. He produced but few prints, and is accredited with being the first to add a third colour-block to the original two.

11. A Theatrical Bill-Board.

Black and white, with touches of red. Printed in 1761.

12. An Actor.

UNKNOWN ARTIST

13. Covers of Books Explaining a Play.

Two small black and white prints.

SHIGENAGA, NISHIMURA (1697-1756)

"Son of Shigenobu. An artist of ability who exercised marked influence upon the development of the School. His prints are very uneven in quality".—F.W.G.

14. Utsutsu No Asobi: Day-Dream Play.

Three parts, two-colour print.

KIYONOBU, TORII (ca. 1740-1756).

The second representative of the Torii. Worked in the middle of the two-colour print period.

15. Princess and Samurai, the Latter Playing the Koto.

Two-colour print.

YOSHINOBU, YAMAMOTO (ca. 1750).

Probably a pupil of Shigenaga, and worked in two-colour prints about 1750. Perhaps the same as Komai Yoshinobu.

16. Two Dancing Girls.

Two-colour print.

TOYONOBU, ISHIKAWA (1711-1785).

One of the most important of the Ukiyoé masters, pupil of Shigenaga, and probably of Masanobu, whose style he closely assimilated.

17. Nakamura Kiyosaturo Playing the Part of Hisamatsu.

Three-colour print.

KIYOMITSU, TORII (1735-1785).

Second son of Kiyomasu, whom he succeeded as the head of the Torii line. An artist of distinction. Was the first to add a third colour-block to the original two. After 1765 he designed only a few prints, and appears to have designed none later than about 1768.

18. Two Actors.

Three-colour print.

19. Two Actors as Minstrels Wearing Basket Hats.

Two-colour print.

KIYOHIRO, TORII (ca. 1750-1758).

"Kiyohiro was a pupil of Kiyomasu, and was, perhaps his son. He was a talented artist who probably died young. No details about his life are known. His extant works can all be placed within the years from about 1750 to 1758."—F.W.G.

20. Komachi, a Famous Beauty Holding a Paper Book.

Three-colour print.

21. The Actor Suketakaya Takasuke in Male Part, with Arishi Wasuno in Female Part.

Two-colour print.

22. Young Lady Holding an Umbrella.

Three-colour print.

KOMAI YOSHINOBU, (ca. 1750).

Komai and Yamamoto Yoshinobu (Catalogue No. 16) may be the same artist.

23. Woman Under Willow by the River.

Five-colour print.

HARUNOBU, SUZUKI

"The central figure in Ukiyoé, and the eminent master under whose hand the art of colour printing was brought to perfection in the sixties of the eighteenth century. He was a draughtsman of extra elegance and power, and his works have a charm that is peculiarly their own."—F.W.G.

All subsequent numbers are of multi-coloured prints.

- 24.** Two Lovers.
A pillar print.
- 25.** The Meditation of Two Young Lovers,
Interior: Showing an open balcony and a branch with blossoms in left background.
- 26.** A Young Girl of High Caste Shaving the Bald Head of Hokurokujin, the God of Happiness.
- 27.** Urashimataro, Seated on a Turtle, Leaving His Home for the Palace of the Sea Goddess Benten.
- 28.** Young Woman Spinning Cotton: In the Fore-ground an Attendant Preparing a Meal.
- 29.** A Young Woman, Attended by her Servant, is Reading a Love-Letter.
- 30.** A Young Nobleman, with the Assistance of a Servant, is About to Mount his Horse and Return Home After Having Admired the Cherry Blossoms.
- 31.** A Confidential Talk.
Girl Returning Young Man's Ball which went Over the Fence.
- 32.** The Beauty Choyama of Choshiya Receiving a Message from a Young Girl.
- 33.** The Pensive Maid.
A Young Woman Seated on the Verandah of Kiyomizu Temple in Kyoto.
- 34.** A Japanese Daphne.
- 35.** A Nobleman Reading a Love-Letter Under a Lantern.
- 36.** Sayonara—Au Revoir.
Woman Kneeling Under a Mosquito Net Canopy, Bidding Her Lover Good-Bye.

KORIUSAI, ISODA (ca. 1760-1780).

"One of the most important followers of Harunobu, and pupil of Nishimura Shigenaga. He was a samurai and associated with samurai of the upper class. About 1781 he gave up print designing and devoted himself to painting, receiving an honorary title."—F.W.G.

37. Girls Wearing Gowns Which Indicate January.
A pillar print.

38. Cat and Goldfish.

39. Cardinals and Pomegranates.

40. The Promenade.

A Fashion Model and Two Girl Attendants Promenading; Three Observant Females in the Background.

41. A Beauty: From the "Eight Beauty Series."
A Young Man Holds an Umbrella Over Two Women, One of Whom is Matsushita from Matsubaya.

42. Two Women Enjoying the Weather.

43. A Seated Beauty.

She is Playing with a Small Boy Whom She Holds Aloft. A Youthful Attendant is to the Right.

SHUNSHO, KATSUKAWA (1726-1792).

One of the greatest of the Ukiyoé artists, highly renowned in his day, and having many pupils who became famous. Most of his prints were portraits in character. Born in 1726, he died January 22, 1792.

44. Actors in the Parts of a Samurai and His Wife: Visiting the Plum Blossoms.

45. An Actor Impersonating Prince Shotoku.

46. An Actor.

47. An Actor Reading Announcements from a Scroll Before a Performance.

48. Two Actors in a Boat.

49. An Actor as a Samurai.

50. The Actor Onoye Matsusuke.

SHUNYEI, KATSUKAWA (1767-1819)

Pupil of Shunsho and commonly regarded as the most important of his followers. He produced many actor prints and large bust portraits in which the character of the individual was portrayed with a keen sense of observation and delineation.

51. A Wrestler: Kashiwado Sogoro.

52. An Actor in the Part of a Rogue.

53. An Actor.

BUNCHO, IPPITSUSAI (ca. 1765, died 1796).

"An artist of sumarai rank, who for a few years designed actor prints in the manner of Shunsho, which have great distinction of style and colour. He was celebrated also as a writer of comic odes. He died on May 18, 1796".—F.W.G.

54. Stage Scene from Nakamuraza.

On the Japanese stage all female parts are taken by males.

55. An Actor Impersonating the Spirit of a Lion.

KIYONAGA, TORII (1748-1815).

Studied under Torii Kiyomitsu, but from the first his work displayed marked individuality, and bears little resemblance to that of his master. "The dominant characteristics of his style are rugged strength and the marvellous quality of his brush strokes. Everything considered, the greatest artist of the Ukiyoé School and the culminating figure in its forward movement."—F.W.G.

56. Two Youths in Gorgeous Robes.

A pillar print.

57. A Group of Three Beauties.

58. Two Geishas Walking in the Street.

59. Three Women in a Tea House.

Two are conversing and the other Sweeping the floor. From the series of Ten Tea Houses, Kin riu san.

60. Three Women on a Verandah Overlooking a River.

From the series of Ten Tea Houses: Nakazu.

61. Group of Three Women on the Banks of the Sumida River.

62. Woman Standing in a Garden and Girl Kneeling Down to Pick Iris Blossoms.

63. Azunia Fashion, Head Dress.

SHUNCHO, KATSUKAWA (ca. 1775-1795).

"Pupil of Shunsho. He followed the style of Torii Kiyonaga. His works closely resemble those of the Torii master, but have less force. He worked from about 1775 to about 1795. In some of his later prints he imitated Yeishi's prints in the Utamaro manner. The dates of his birth and death are not known.

- 64.** Geisha and Attendants Making an Evening Call.
- 65.** Ladies in a Pleasure Boat.
- 66.** A Party of Women: Interior Scene with Vista of Water and Landscape to Left.
- 67.** Party Watching Fire-Flies.

MASANOBU, KITAO (1761-1816).

Pupil of Shigemasa, who produced prints of distinguished quality, but few in number. He eventually came under Kiyonaga's influence, but there is always evident the impress of his first master.

- 68.** Three Women and a Boy on the Bank of a Pond.
- 69.** Two Beauties of Eastern Japan.

SHUNMAN, KUBO (1780-1820).

- 70.** Enjoying the Spring Day by a River.

YEISHI, HOSODA (ca. 1782-1800).

"One of the foremost artists of the school. He was a samurai of high rank, and a pupil of Kano Eisen. For three years before he took to Ukiyoé he held an official post in the household of the Shogun Iyheru. Yeishi was a master of all the resources of the art of colour printing, and his prints are characterized by great elegance and refinement. He worked from about 1782 to 1800, when he gave up print designing. He died in 1829."—F.W.G.

- 71.** A Fishing Party.
A pillar print.
- 72.** A Woman Kneeling.
- 73.** A Seated Beauty, Elaborately Robed, Holds a Vase on Her Lap.
- 74.** Gengi Hana No En.
Women and Girls at a Botan Show.
- 75.** Geishas Entertaining a Young Nobleman.
Triptych.
- 76.** Geishas Entertaining a Young Nobleman.
Triptych.

SHARAKU, TOSHIUSAI (ca. 1790-1795).

77. The Actor, Ishikawa Danjuro.

UTAMARO, KITAGAWA 1753-1806.

"One of the most gifted and most widely known of the Ukiyoé masters. Extraordinarily facile and brilliant."—F.W.G.

78. A Beauty Smoking a Pipe.
79. Getting Ready For the Bath.
80. A Woman Dressing the Hair of Another Who is Seated.
81. Two Women and a Child Hunting Fire-Flies.
82. Mistress and Servant: Latter Spreading a Cloth to Dry.
83. Boy Playing While His Mother Spins.
84. Two Lovers: Umegawa and Chiubei.
85. Ohatsu's Revenge.
86. Woman and Boy Watching Butterflies Through a Window.
Behind them stands another woman holding a child. From the Silkworm Culture Series.
87. Hanshichi and Sankatsu.
88. Young Nobleman Hawking with Attendants. Triptych.

TOYOKUNI, UTAGAWA (1769-1825).

"A brilliant artist, of high reputation in his day. Some of his prints, especially the earlier ones, are of distinguished quality."—F.W.G.

89. Lady and Attendant.
90. Garden Party in Cherry Blossom Time. Triptych.
91. Blind Beggars Crossing a River. Triptych.
92. Large Portrait Head of an Actor.

HOKUSAI, KATSUSHIKA (1760-1849).

"World known as a great master: born in Yedo in September, 1760; lived in the district of Katsushika during boyhood, and at the age of 18 studied the art of wood engraving and became the pupil of Katsukawa Shunsho. He used several different names during his long artistic life, as Shunro, Sori, Tai-to, Iitsu."—F.W.G.

The following six prints are from Hokusai's thirty-six views of Fujiyama.

- 93.** View of Fuji from Isawa.
- 94.** Fuji Seen Beneath a Wave of the Sea at Kanazawa.
- 95.** Fuji from Yamashita Shiro-ame.
With lightning flashes illuminating the great peak, and white cloudbanks lying over the lower mountains.
- 96.** A Beautiful Day and South Wind on the Slopes of Fuji.
- 97.** View of Fuji from Ushibori.
- 98.** Fuji from Tsukuda Shima at the Mouth of the Sumida River.

HIROSHIGE, ANDO (Ichiriusai) (1797-1858).

"The last great artist of the Ukiyoé School, and a consummate master of landscape art."—F.W.G.

- 99.** Kumagawa, Province of Musashi.
Fan-shaped print.
- 100.** The Wistaria of Kameido.
Fan-shaped print. Famous scenes of Yedo reflected in the water.
- 101.** The Iris of Horikiri.
Fan-shaped print. Famous scenes of Yedo reflected in the water.
- 102.**
Fan-shaped print. Famous scenes of Yedo reflected in the water.
- 103.** Ujibashi Bridge.
Fan-shaped print.

HIROSHIGE, ANDO (Continued)

- 104.** Sanjobashi.
Fan-shaped print. Famous scenes of Kyoto.
The bridge over the Kamagawa.
- 105.** Wooden Bridge of Yahagi.
Fan-shaped print.
- 106.** Flowers of Four Seasons.
Fan-shaped print.
- 107.** Crane and Yellow Rose.
- 108.** Loquat and Bird.
- 109.** Parrot and *Pyrus Spectabilis*.
- 110.** Lily and Bird of Paradise.
- 111.** Pheasant and Young Pine.
- 112.** Quail and Poppy.
- 113.** Yumi Hari Tsuki.
The bow-shaped moon seen through a rocky gorge.
- 114.** Rain at Asakusa Yedo.
The following eight prints are from The Tokaido Series.
- 115.** Ohazaki. Yahagi Bridge with the Procession
of a Feudal Lord.
- 116.** Kanaya. Ferryman Carrying People across
the River Oi.
- 117.** Yejiri.
- 118.** The Heavenly Dragon River.
- 119.** Kanagawa.
- 120.** Shono in a Storm.
- 121.** The Ferry Boat at Arai.
- 122.** Kambara.
Evening Snow.
- 123.** Shichirigahama Beach.
Famous sights of the Main Island.
- 124.** Susaki.
Yedo Series. Winter sunrise.
- 125.** Ochanomidzu in Snow.
Sights of Yedo, with figures.

HIROSHIGE, ANDO Continued

126. Shinagawa: Visitors at a Maple Grove.

127. Spring at Yase.

Views of Kyoto Series.

128. Night Scene on the Kamo River Bed.

Views of Kyoto Series.

The following eight prints are from the One Hundred Views of Yedo Series:

129. Storm on the Great Ohashi Bridge: Sumida River.

130. Night Scene, Young Monkey Street. Showing Theatres.

Note the shadows, a feature rarely shown in a Japanese design.

131. View from the Summit of the Ascent to the Yushira Tenjin Shrine Overlooking Inokashira Pond: Shinobazu.

132. Festival of the Cock, Asakusa Rice Fields.

A white cat on the window-sill watches the procession.

133. Hachiman Shrine of Sunamura.

134. Kamito Tenjin.

Wistaria blooms hanging in the foreground over the pond, the Drum Bridge behind them.

135. Fireworks at Ryogoku Bridge.

136. Scene from the Top of Asukayama.

137. Hon-Mo Meadow and Honsaka Path at Yui.

Upright Tokaido Series.

138. Night Travel in the Heart of the Hakone Mountain.

Upright Tokaido Series.

139. Numazu.

Upright Tokaido Series.

ZESHIN, SHIBATA (First half of 19th century).

One of the four masters following Hiroshige.

140. Travellers in a Storm.

An illustration of Japanese humour.

ARLINGTON, VIRGINIA

